

central. By focusing on the cases in which a professional judge makes a request for confirmation through formulating what a lay judge has just said, this study addresses the following two questions: 1) How do professional judges understand what lay judges have said with reference to the case that they are discussing? 2) How are lay judges' opinions made relevant to the context through the professional judges' formulations? The analysis suggests that the requests for confirmation are used not only to clarify what a lay judge has just said but also to relate the lay judge's utterance to points of contention of the trial through the ways in which the professional judges formulate the lay judge's opinion. This leads us to observe that professional judges are oriented to the goal of criminal trials, that is, to supporting one side, either the prosecutor or the defendant. Moreover, formulations could be a way to instruct lay judges on how to express their opinions properly in a courtroom context.

#### References

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#### Emi Morita & Matthew Burdelski

*Two-year olds' storytelling in dyadic and triadic interaction* (Contribution to *Storytelling in adult-child and children's peer interactions*, organized by Burdelski Matthew [et al.])

Researchers have reported that children from about two years of age start recalling and discussing past experiences (Peterson 1990). In comparison to talk about something in the 'here and now', the act of telling about a past experience is more complex, as it requires establishing the absent referents 'there and then'. Child language acquisition research has reported that children become skillful with narratives around 4 or 5 years of age (Nelson 1996), suggesting that younger children's ability to talk about past experience is relatively underdeveloped. Eisenberg (1985), for example, suggested that very young children's narratives are confusing because they lack the necessary "orienting skills" of providing contextualizing information such as who, what, where, when and why. CA research (Goodwin 2004) reveals that story-telling activity needs to be interactionally organized into particular participation frameworks that have to be maintained throughout the course of the telling. The present study observes very early stages of children's story telling to investigate how children younger than 3 years old participate in the socially complex activity of storytelling when both their linguistic and the interactional repertoires are still less than fully developed. Our detailed analysis of the interactional environments in which these story-telling activities take place reveals that children's participation in story-telling takes quite different forms when they are in dyadic as opposed to triadic conversations. Drawing upon a corpus (400 hours) of naturally occurring interactions in Japanese, our data shows, for example, that in dyadic interactions between a 2 year old and her caregiver, the child's uncontextualized referents invites clarification work, and that caregivers' scaffolding through repair sequences play a major role in the accomplishment of coherent storytelling. We reveal, too, how such children employ various semiotic resources, such as to convey an affective stance (e.g., that the event to be surprising, unusual, etc.). Storytelling in triadic interaction, we have discovered, provides for quite a different participation framework, and the interactional contributions of 2-year olds here take different shapes than the ones seen in dyadic setting. For example when a sibling is engaged in storytelling, in order to join this activity, a child must calibrate their contributions in the whole activity, and as the story keeps developing and the participation framework keeps changing, the child needs to calibrate the timing of their talk and design their talk accordingly. Indeed, our data shows that in triadic interaction, when a 2 year old joins the storytelling activity, they are not just saying whatever they can say at any transition relevant point. Rather, the design of their talk as well as the way they contribute to the construction of a story-telling participation framework are quite different, depending on the specific recipient (knowledgeable party vs. not-knowledgeable party) and their interactional goal. This study concludes that children's competence in supplying specific information in their storytelling is not just a function of their developmental trajectory, but is also heavily influenced by the interactional environment and its availability to build action within the present.

#### Milana Morozova

*Identity construction in Portuguese stand-up comedy: Towards perspective of socio-discursive interactionism (SDI)* (Contribution to *From self to culture: Identity construction in humour-related discourses*, organized by Sinkeviciute Valeria [et al.])

In the top-down perspective of the socio-discursive interactionism (SDI) proposed by J.-P. Bronckart (1999, 2012) and originally developed at the University of Geneva, language is considered central to the human science

and the language practices (texts) are seen as main instruments of human development. Based on the assumption that identity is a dynamic phenomenon, changeable according to the culture and the individual social context and is constructed in social activity, the aim of this contribution is to look at some of the linguistic aspects of identity construction in Portuguese stand-up comedy. The study focuses on the enunciative mechanisms, in particular, the enunciative voices (Bronckart 2012: 130-131), which are grouped into three categories: 1) voices of empirical author; 2) social voices, i.e. voices of other people or institutions outside the thematic content of the text and 3) voices of characters, i.e. voices of other people or institutions directly implied in the thematic content. By means of qualitative and interpretative approach, the study demonstrates how the voices of author, the social voices and the voices of characters are important for understanding how a comedian produces different identities in discourse by assuming (or not) various degrees of responsibility for what he / she is saying. As the data analysis showed, comedians display different voices in their performances and sometimes resort to shifting between the voices in unexpected ways. In some cases, comedians tend to erase their individual identities by not assuming responsibility in discourse and identify them with the social voice, thus creating a collective identity. In other instances, by assuming responsibility they aim at emphasizing their own individual identity as opposed to the social voice, usually mocking socially established principles and orders. The genre of Portuguese stand-up comedy, whose scientific investigation is almost absent, provides an extremely rich and interesting ground for the analysis of the comedian's self and the way it is portrayed in discourse. The corpus for this paper consists of 3h34m (~40,000 words) recorded and transcribed data. There have been in total 25 samples of oral texts, which correspond to 25 different comedians and their individual performances, taken from *Lisboa Comedy Club*, which used to transmit its shows on a local cable TV channel.

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#### Kristian Mortensen & Johannes Wagner

*Inspecting unfamiliar objects through touch and vision* (Contribution to *Object-centered sequences: Recruiting objects and managing intersubjectivity in interaction*, organized by Tuncer Sylvaine [et al.])

In recent years, interaction studies have started to take seriously that our social world is intrinsically tied to the physical surroundings and material environment (e.g., Streeck, Goodwin & LeBaron, 2011; Nevile, Haddington, Heinemann & Rauniomaa, 2014; Goodwin, 2000). Material objects do not simply figure as background features around which social interaction is organized. Rather, we frequently use them as resources for constructing the very interaction by looking at them, touching them or in other ways make them relevant for the local contingent progression of our sense-making practices. In this way, objects are material resources through which social action is designed (e.g., Mondada, 2007; Rauniomaa & Keisanen, 2012; Hazel & Mortensen, 2014). Our presentation investigates how material objects are presented and treated as 'new' or 'unfamiliar' in design workshops. In such workshops, objects may be included to facilitate the workshop and the creative design process - such as Post-it stickers. Or they may be central to the design itself - such as proto- and prototypes - which may be invoked for instance as breaching objects. Here, objects are frequently put under close scrutiny by the participants who touch, feel, look at or even smell them in order to talk about, evaluate or assess them (cf. Fox & Heinemann, 2015). In this presentation we look at how such objects are publically experienced through touch and vision. Building on previous work (e.g., Day & Wagner, 2014), our presentation will focus on the sequential organization of such 'inspection sequences' and show how they feature within the participation framework of the activity, including co-participants' actions during the inspection sequence.

#### Ricardo Moutinho

*The (re)negotiation of identity categories through language choice and codeswitching*